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ABSTRACT

Designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of the novel, this collection of materials, lessons, and activities deals with one of the most frequently taught books in New York City ninth-grade classrooms. The document begins with a general introduction to teaching the novel, including suggestions for teaching the genre to ninth-grade students. The guide next lists specific goals and objectives for ninth grade, which include an understanding of subject, setting, plot, character, theme, voice, tone and diction, imagery, and symbolism. A description of a resource unit on teaching "The Red Pony," by John Steinbeck, follows, and the unit provides information on (1) ninth-grade performance objectives; (2) enrichment activities; (3) motivation; (4) themes; (5) literary concepts; (6) literary techniques/devices; (7) writing; (8) related activities; (9) assignments; (10) follow-up enrichment activities; and (11) audiovisual material. Fifteen sample lessons centered around "The Red Pony," including an enrichment lesson and a discussion of vocabulary in context comprise the remainder of the guide. (SKC)

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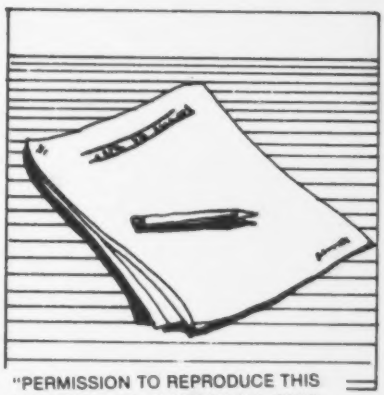

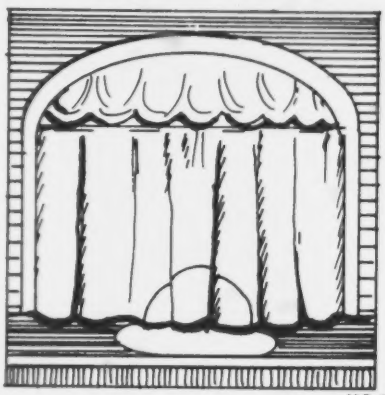

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Teaching Literature Grade 9

Integrating
The Communication Arts

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FOREWORD

The materials, lessons, and activities included in the curriculum units which comprise Teaching Literature Grade 9: Integrating the Communication Arts are designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of the works of literature (fiction and nonfiction).

To separate the teaching of literature from the teaching of writing skills or effective speaking and listening skills is to fragment English classes. Only by planning lessons which blend all the communication arts can we hope to develop within students a view of English as a unified whole. The works selected for inclusion in the units are those most frequently used in ninth grade classes, based upon a survey of more than sixty schools.

Each unit begins with a general introduction to the teaching of a particular genre followed by specific suggestions for teaching that genre to ninth grade students. Resource guides have been included to assist teachers in developing their own approaches to teach both the genre and the specific work exemplified in the unit.

The sample set of lesson plans represents one approach to teaching the work(s). No teacher will use all the lessons provided. They should be seen as representing a variety of possible lessons to teach the particular work.

We hope that the material included in these units will assist the teacher in using literature to integrate listening, speaking, reading, and writing activities.

Charlotte Frank

Charlotte Frank
Executive Director
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Instruction

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GENERAL INTRODUCTION

The primary purpose in the teaching of literature must be the study of universal concerns, values, and ideas. Students should be given the opportunity to evaluate characters and their actions, to identify differing philosophies of life, to become familiar with cultures other than their own. Additionally, literature is a means for developing and heightening students' sensibilities and for providing literary experiences from which students may discover structures of knowledge thus attaining "understanding and intellectual growth."[1] The function of a good work of literature is to expand experiences, deepen perceptions, and raise levels of thought. These goals can be achieved regardless of the point at which students begin. Sometimes new, probing, disturbing questions about human nature and values are raised by the book; sometimes there are no ready, easy answers to these questions. This, too, is a valid and stimulating experience for students.

Form and technique should be treated as methods employed by writers to achieve their goals. Such methods should provoke admiration and comprehension of the craft of writing. Like Robert Frost, students should "revel" in the excellence of the use of the craft. As Dwight Burton so aptly states, "For most students, then, let literature study be an unabashed examination of life. As for literature as art or intellectual discipline, let it work, to do its magic as it can for individuals."[2]

Of all the subject areas, language arts encompasses the broadest spectrum of appreciation and performance skills. The teacher must attend to the areas of literature, writing, listening, speaking, language skills, enrichment and above all, thinking activities. The tendency might be to deal with each area as a separate entity. However, to do so would be to negate the natural integration inherent in the communication arts discipline.

Most skills can be unified by and emerge from the study of a fine piece of literature. Preparing outlines, drafting and revising writing, listening to class responses from other students, making oral presentations, (a passage memorized, background on an author or the social milieu in which the literary work is set), using other media to supplement classwork - these represent activities that can be associated with the specific work studied.

Through such an interrelated approach, students will more clearly see the association between the abstract and the concrete, and between the intellectual and the practical application. Finally, students will have a body of ideas about which they care and wish to express themselves orally and in writing; therefore, need will create its own motivation.

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1 Robert C. Slack and Irwin R. Steinberg, eds., Insight: English Literature, New York: Noble and Noble Publishers, Inc., 1968, p. 20.

2 Literature Study Today: An Attempt to Be Objective," English Journal, Urbana, Illinois: NCTE, May, 1980, p. 34.

Organizing the study of literature around universal themes related to human experience has the following advantages:

- It facilitates integration with all other aspects of the communication arts curriculum.
- It permits the adaptation of the literature curriculum to individuals and classes of differing abilities and tastes.
- It establishes a meaningful relationship between the intensive study of literature in class and extensive supplemental reading.
- It encourages a breadth of literary experience rather than concentration on two or three texts.
- It stresses the human values of literature.
- It allows for the sequential development of many related skills.

The Novel

The study of a particular piece of literature requires an approach that motivates interest, provides background material, develops individual lessons, and evaluates results.

The novel, which originated in the eighteenth century as a middle class art form, has always attracted a wide audience. It, more than any other literary mode, has the most immediate and broad appeal. Novelists can offer a direct, detailed and complete type of life experience.

To appreciate the novel as literature, one must first experience it. This involves understanding the characters, social setting and ideas and then drawing appropriate comparisons and analogies to one's own life. This results in enlarging and enriching one's scope and in seeing the intimate, real relationship between literature and life. To enhance this tangible, imaginative and aesthetic experience one should be acquainted with the form and organization of the novel. Therefore, the astute teacher will attend to both these aspects of learning.

Selection of Texts

The text selected as a classroom reading assignment should fulfill certain criteria:

- There should be a natural affinity between the textual content and the adolescent. The focus of the text should be in consonance with the particular theme for the grade.
- Only quality literature should be chosen that will serve as a paradigm for good writing and will act as a catalyst for the teaching of the interrelated skills.

- The novel should be a profitable experience for the entire class. That is, there should be enough text, and sub-text, to challenge the class and yet the novel should be comprehensible and informative enough to interest all. In some cases, teachers may need to supplement the reading with films, dramatic presentations, etc.

- Abridgments should be considered with care. Though some abbreviated versions succeed in maintaining an adequate faithfulness to the original, often much flavor is lost and the novel no longer qualifies as a work of art. If the original is too long or too difficult, it might be wiser to choose another work, unless the abridgment is well done and reading the particular book or author so valuable that it could not be experienced otherwise. Certain classics, such as Julius Caesar, Great Expectations, David Copperfield, Moby Dick, etc., have been well done in abridged form, and, can be successfully used. The teacher may find it useful to have students of different abilities reading abridged and unabridged versions of the same book in the same class. Class discussion can then include all students.

- Two related titles can be selected simultaneously - the first a novel written for the adolescent and the second,a more sophisticated, classic work related in theme, plot or characters.

- Title choices cannot be rigidly mandated to fit all schools or all classes. The following items should be considered when making selections on a grade level:

  The choice of novel should provide the opportunity for critical thinking. The characters and issues should be complex enough to stimulate in-depth analysis and evaluation and to develop the ability to distinguish fact from opinion, the true from the false, and the logical from the illogical.

  Often something on the current scene provides the natural resource that stimulates interest. A particularly gripping social or political event, a movie based on a good novel, etc., can provide student motivation.

- The amount of time available to spend on the novel and the amount of time needed to do the particular title justice should be balanced. The average time spent on a substantial novel should be between two to three weeks. This should include related activities such as writing, speaking and listening skills, independent research, media enrichment, background material, and testing.

General Activities

There are numerous creative activities that can heighten and extend the pleasure received from the written word. They involve active participation and the use of a related skill. Some of these activities are as follows:

- Using related media such as recordings of scenes from the novel, songs on a related theme, filmstrips related to the book, a movie of the book or one

that is similar in some way, magazine or newspaper articles that complement, substantiate or refute the text in some manner.

- Conducting readings (by the teacher and/or by groups of prepared students) to illustrate a particularly interesting, moving, or dramatic section in the novel. Concentration on skills of oral reading, comprehension of language, and use of voice techniques to produce a dramatic effect would be useful with this activity. A corollary to the above would be actual dramatizations of important scenes from the book. This can consist either of those scenes that are written in dialogue already, or scenes in the novel written in prose and rewritten in dialogue form by the students. This activity includes the skills mentioned previously, as well as knowledge of the techniques of writing dialogue.

- Writing different types of reaction essays in response to the discussions and emotions that emerge from the lesson. These essays can include critical reactions, interpretive papers, and compositions written that are imitative of the author's style. The latter would presume a study of style in general, the author's style in particular, and the useful device of having students attempt to model their writing after an exemplar of fine written style.

- Comprehending amd enjoying prose by committing a sample to memory. The recall of worthwhile thoughts expressed in beautiful language can be a source of inspiration and happiness in later years. If the students are given some choice of the material and if they are taught a few principles of efficient study, they experience pleasure and a sense of accomplishment from committing short passages to memory.

Ninth Grade Goals and Objectives

The focal theme for the ninth grade is: Understanding of Self and Others. From the context of literary works, the objectives are for the students to achieve deeper insight into their own attitudes and behavior, as well as those of others, and to evaluate accepted ways of functioning in society. These objectives may be attained by close analysis of the elements in and structure of the novel and by the in-depth discussions that ensue.

The following elements of the novel and suggested related activities should evolve from class exploration of a text.

Subject

The student should recognize that the subject of a novel can be:

. a place
. a character or characters
. a situation
. a quality of life

The teacher should indicate that in some novels this becomes obvious at the beginning of the book and in some novels it can be determined only upon concluding the book.

The students should be led to see that the author can have more than one subject. One method the teacher can employ to help students determine the subject is to ask after the first reading assignment is completed:

- What do you think the subject of this novel will be?
- What do you think is the author's main concern?
- Let's see if this remains the same or changes as we continue our reading.

This line of questioning can be continued as each main section of the novel is completed. The final determination is made at the end.

Setting

The student should learn that where the novel takes place is central to the picture of life the author wishes to delineate. Perhaps the writer wishes to dissect small-town life or urban life. Perhaps he/she wishes to reveal what life was like in another time or place, such as life along the Mississippi River during the mid-nineteenth century as in Tom Sawyer, or life in colonial New England during the Revolutionary period as in Johnny Tremain.

The teacher should help the students understand the setting by listing many descriptive, illustrative responses to these questions:

- How does the place look?
- How do the people act?

- What daily activities are common in that place?
- How is life different in that setting (different time or different place) from the life with which we are familiar?

Plot

The student should learn that plot is the particular arrangement of events and actions to convey a theme.

There are several common plots employed by authors:

. Jack the giant killer plot (protagonist overcomes great obstacle)
. Boy-meets-girl plot
. Three wishes plot (wish fulfillment)
. Cinderella plot (the ugly duckling)

The basic structure of the plot is as follows:

. exposition - refers to the situation and the condition of the characters at the outset of the novel. The conclusion of this section can be recognized because the conflict or problem is introduced.

. development - consists of the rising action and a crisis

. climax - refers to the high point to which all previous events were leading

. falling action - includes the events that result from the climax

. resolution - is the denouement - from the French meaning "an untying"

The teacher may peripherally mention that the plot of a traditional novel is strictly structured. However, the closer we come to modern times the more experimental novelists become. Plots have become multi-dimensional, with numerous subsidiary characters enacting their own sub-plots simultaneously with the main plot. Also, authors have created the stream-of-consciousness plot and even the plotless novel.

Students should understand the following points in plot development:

. The order of the plot can be chronological or inverted.

. The core of a conventional plot is conflict, external, and/or internal.

. Conflict can arise between person and person, person and society, person and environment, person and nature, person and self, and person and God or the universe.

. Additional plot devices frequently used are flashback and foreshadowing.

Each lesson, in some measure, deals with conflict. Certainly, one of the summation lessons should deal with the conflicts at issue in the novel as a whole.

To aid in understanding plot structure, the teacher can use the following strategies:

. Spend a few minutes after each reading assignment, using either oral questions or written quizzes to outline the development of the plot. This ensures that the students understand the sequence of events that have taken place. Point out, either during the course of the lesson or for an entire lesson, a particular structural element, for example, the climax: what it is, why it can be considered a climax and what can be expected to result from it.

. Prepare the students to be on the lookout for structural elements. This enables them to comprehend their reading more efficiently. Review the entire structure at the conclusion of the novel. Thus, everything can fall into place in an organized fashion.

. Teach other plot devices as they arise. For each, the teacher should help the class determine the author's purpose in its use, the effect it creates, and the enhancement it offers.

Character

Students should learn that there are several methods of revealing characters:

. The expository method refers to the omniscient author directly telling the reader, through description or narration, about the character. The teacher should draw the students' attention to descriptions of physical appearance and of characteristics of individuals in the novel.

. The dramatic method reveals a character indirectly. Illustrate this by asking such questions as:

  - What are the character's actions when alone as well as with others?
  - What does he/she say about himself/herself and others?
  - What do others say about him/her?

Students should apply the above criteria to each main character in order to:

. Analyze or understand the nature of the individual's personality.
. Support, with specific textual references, any general statement made about a character.

Students should learn to:

. Identify protagonist(s) as the main character(s).

. Identify antagonist(s) as either the chief opponent or rival of the protagonist, or an opposite aspect of the same character (thereby stimulating internal conflict), or both.

. Distinguish between the expository method and the dramatic method used by an author to delineate character.

The teacher can use the following strategies to teach character development. Have students:

- Choose a main character from the novel. Compare and contrast that character to yourself. Note similarities and dfferences.

- Describe how the character would react in other fictitious situations, such as losing the affection of a loved one, finding something valuable belonging to someone else, suffering rejection from neighbors and peers.

- Write a short character reference for a main character to use in applying for a responsible position. Discuss which positive traits you selected and why. For a follow-up assignment, contrast these with any traits of the character that are negative or unfavorable.

- Discuss any conflicts the character may have with society. Discuss both sides of the conflict and justify any conclusions which may be drawn.

- Discuss and list criteria for good and bad social behavior. (The teacher divides the class into small groups and they rate the main characters from the novel on a scale of 1 to 10, giving reasons for the ranking. Then compare the groups' rankings.)

- If the book lends itself to such concerns, discuss the author's presentation of minority characters and problems, the woman's role in society, the attitude towards young people, etc. Describe what the author is saying about these human and social issues. Identify his/her attitudes. Are they justifiable? (This can lead to lively class discussion and help clarify the individual student's awareness of his/her values.)

- Discuss how you select friends. Document the traits you admire and those you do not. Discuss how you get to know your friends. Then determine how you "got to know" the characters in the novel. List the ways in which the author reveals character. Identify a character in the book you would like to know better. Which one would you want as a friend? Why?

Theme

The student should perceive that though a novel is a total impression of life and not an extended defense of a dogmatic thesis, the text is the vehicle through which authors reveal their views, their concerns, and their visions. This emerges either directly through the writers' actual commentary or indirectly through the elements of plot, characterization, tone, point of view, fiction, imagery, and symbolism. In a novel, there may be one or more central themes and one or more subordinate motifs all of which relate to the major theme or themes.

The most successful method for teaching students how to locate and abstract a theme from works of literature is by example followed by practice. The individual lessons geared to issues raised by the author and related to student experience are, in fact, the themes of the literary work and should stimulate discussion.

The following suggested activities will provide practice in developing this skill. Have students:

- View several television programs, and identify a theme of each. Discuss the method used to establish each theme.

- Group programs with similar themes together. Rank these within each classification for quality on a scale of 1 to 5. Justify, by means of discussion, the reasons for assigning particular rankings to particular programs.

- Extract the main theme from a simple television program. Try to extract the main theme and susidiary ones from more complex and subtle works whether in the media or literature.

Voice — Point of View

The students should be able to identify when a story is told in the first person, and whether the narrator is a participant in the action, a protagonist, or an observer.

They should also be able to identify when a story is told in the third person, and whether the author is omniscient (reveals or comments on all) or allows himself/herself only limited knowledge.

The students should be able to identify why an author would choose a particular point of view. They should examine how the point of view chosen adds to the dramatic effectiveness of the novel. They should see how the understanding of point of view helps the reader evaluate the statements made by the characters and/or the narrator.

Teachers can use the following activities in teaching point of view. Have students:

- Experiment with an alternate point of view for the novel. Indicate how that would alter the book. Decide whether it increases or decreases the novel's effectivness.

- Look at several television programs or read a few short stories to discover the point of view utilized and explain why the creator chose that particular perspective.

Tone and Diction

The students should learn that this relates to the author's attitude towards the characters and the events taking place in the book. It is important to point out that no matter how objective a work may appear, the author, via choices and selectivity, is constantly arranging details of plot and characterization, dramatic presentation, direct commentary, or language usage to make his/her attitude clear.

Authors select their words to reveal character, life-style, time and place, or attitude. The student should be made aware of an author's use of standard or colloquial English, concrete or abstract words, and literal or figurative language, and how this diction reveals, enhances, and elucidates the author's purpose.

Teachers can use the following activities to teach tone and diction. Have students:

- Evaluate how the author's narrative description of a character reveals the author's attitude toward that character.

- Evaluate how the author's narrative description of a character's actions reveals his/her attitudes.

- Decide what items in the setting or in the delineation of a character might have been included but were not. Indicate why the author omitted these. Identify what this reveals about the author's attitude.

- Describe how the resolution (ending) reveals the author's attitude.

- Select and list words used in the text to reveal tone (affectionate, satirical, cynical, serious, etc.).

- Discuss how the particular choice of words establishes a particular tone. Circle all the adjectives, adverbs, verbs in a page of text, to identify how the word choice affects tone.

- Discuss why the author's tone or attitude is important for the reader to know.

- Decide in what other ways an author reveals his/her lack of objectivity.

Imagery

The students should learn that the use of figurative language for tactile, auditory, or visual representations reproduces a sensual experience. Students' attention should be called to patterns, that is, the repetition of certain images to heighten effect, to underscore significance, or to increase the implications. Color imagery (light/dark), nature imagery, and animal imagery are often repeated patterns which students can identify.

As related activities, have students:

- Read a passage that is rich in imagery and write a description of the picture in your mind as a result of the reading.

- Identify what literary devices helped create the picture.

- Outline where a particular image appears in a novel. (The teacher may want to select the image and have the students write down the page number each time it appears. This should be done after a large portion of the novel has been completed so that students can clearly see the pattern emerge. They should then evaluate the use and effectiveness of the pattern.)

Symbolism

The student should learn that a symbol is any object, person, place or action that has its own meaning, yet also stands for something larger than itself. It might stand for a quality, a belief, or a value. For example, a dove is often a symbol of peace; winter often symbolizes old age; the color red, passion.

Because symbolism is difficult for most young students to comprehend, it may be useful to begin with symbols within their experience. Have students consider the symbolism of: the flag, stop and go signs, bells. It is plausible to then proceed to more abstract symbols. (See Lesson 9 in this guide for one approach to the teaching of symbolism.)

Another way to introduce symbolism is to have the students play a game in which they think of a celebrity or a character in literature with whom they all are familiar. Have them answer such questions as:

- Of what kind of weather does this person remind you?
- Which flower?
- What animal?
- What kind of material?
- What type of transportation?

When the answers to these and other questions are put on the chalkboard a composite "symbol picture" of the person emerges.

Students should then try the exercise of choosing a celebrity or a character, and making up individual lists of associations. When the symbol picture is placed on the chalkboard, frequently the class will be able to guess what person the student has in mind.

As a home assignment students can prepare symbol pictures of a character through a collage. Such an activity develops an effective sense of symbols and is an excellent pre-activity for character analysis during the study of the novel.

Ask students to select a symbol for an idea or concept (peace, war, inflation, marriage). Have them write a brief composition in which they use the symbol to represent their idea or concept.

Beware of the danger of students' confusing metaphor and symbol. A symbol embodies the idea or quality; the metaphor evokes an object to illustrate the idea or quality.

Teaching the novel can and should be an enriching, lively, introspective, and broadening experience for both teachers and students. If attention is given to structure along with those areas which lend themselves to analysis and discussion, the students should gain both concrete knowledge of a literary genre and much insight into and "food for thought" about themselves, other people, and society.

RESOURCE UNIT

The Red Pony

Introduction to *The Red Pony*

This resource unit contains material that a teacher can use in planning a series of lessons for teaching The Red Pony by John Steinbeck (Bantam Edition). It contains far more material than any one teacher will use with any one class. Therefore, teachers must select those activities, themes, and objectives, which will allow them to accomplish the specific goals which they have set.

The sample lessons which follow represent one approach to teach The Red Pony.

Performance Objectives

Students will be able to:

- develop personal awareness and clarify values through a consideration of character.
- plot the progress of a character from immaturity to maturity, and clarify the elements that define maturity.
- evaluate the relationship between the growth process and what is learned from the experience of suffering.
- explore a child's tendency towards hero-worship and the reasons behind this need as exemplified by Jody's feeling for Billy Buck.
- examine the heroes, in legend and reality, of America's past and the impact of these heroic figures then and now.
- explore the impact of dreams and hopes for the future.
- evaluate the relationship between dreams and reality.
- explore the changing nature of women's role: Mrs. Tiflin vs. a modern woman.
- explore the changing nature of children's roles in the family from knowing their place, as with Jody, to greater freedom as with young people today.
- gain insights into how people in a different place, in different circumstances, and in a different social milieu live, think, and feel.
- list the differences in life-style between rural life and modern city life.
- develop an awareness of literary elements and devices: plot, characterization, theme, symbolism, imagery, structure, etc.
- evaluate the meaning of the title and its overall significance.

The above potpourri of performance objectives is not meant for total coverage in every class. The teacher must select each according to the objectives, interests, and abilities of the specific class.

Enrichment Activities

Background Material on John Steinbeck and His Works

Because much of Steinbeck's work -- values, vision of life, characters, and locale stems from his own background in Salinas County, California, and his experience as a ranch hand, it is useful to consider his biography. Useful sources are:

- New York Times Index
- Current Biography

- Readers' Guide to Periodical Literature
- Steinbeck: The Man and His Work. Edited by Richard Astro and Tetsumaro Hayashi, Oregon State University Press, 1977.
- Steinbeck Country. Steve Crouch (Images of America Series), Crown Publishers, 1975.

The Red Pony by John Steinbeck was completed in 1945 and concerns a young boy, Jody Tiflin, growing up on a ranch in Salinas County. His progress from childhood to maturity, through his experiences with animals, death, birth, and members of the older generation, is the focus of this novel.

Mention other famous works by this noted American author and the fact that he won the Nobel Prize for literature in 1962.

- The Grapes of Wrath
- The Pearl
- East of Eden
- Cannery Row

Background Material on the Locale and Its Inhabitants

Explore with students the topic of migrant workers (Paisanos). How did they live? At what kinds of jobs did they they work?

Define the "sub-culture" of the 1930's. Describe the strikes that occurred during this period. Have students:

- Compare the migrant workers of the 1930's to the Mexican-American migrant workers of today (Chicanos).

  -- Are conditions the same? How have they changed?
  -- Who is Cesar Chavez and for what is he known?
  -- What role is the U.S. Government playing in improving the conditions of these people?

- View the film Grapes of Wrath to give visual insight into the times and conditions of people about whom Steinbeck wrote.

Problems Facing Teenagers at any Time or Place

Research/discuss the following suggested topics:

- signs of immaturity
- need for role-models
- hope for and fear of the future
- fantasies
- big dreams
- coping with leisure time

. reactions to parental discipline/restrictions
. need for emotional contact and interaction
. signs of growing maturity
. love of pets
. fear of death

Problems Confronting Older People

Explore the following suggested areas:

. being contributing members of society
. illness
. poverty
. fears
. cynicism
. rejection by youth

Students can interview grandparents or other older members of their families, search for newspaper and magazine articles depicting the problems of the aged, and/or view any current film or television program that is relevant.

Motivation

To some extent the preparatory activities act as a motivation. However, it is always wise to begin each lesson in the study of a novel with some specific allusion to student experience. This will stimulate interest in reading the novel and help students focus on the major aspects of the book. The following discussions, any of which are applicable to all class levels, can be used as a motivation. Have students discuss:

- What are some areas in which you feel grown-up? In what ways do you feel you are still immature?

- How do your hopes and goals compare with those of your classmates?

- Describe your relationship with your pets. What are your responsibilities?

- Are you ever bored? How do you fill your leisure time? List some constructive leisure time activities.

- How might leisure time activities in an urban area differ from leisure time activities in a rural area?

- Have you ever wanted one thing very much? Why? Were you able to get it? How? Did you convince your parents to give it to you? How?

- Evaluate the advantages and disadvantages of having permissive parents. Compare this with the advantages and disadvantages of stricter parents.

- Consider your relationship with your grandparents. This relationship is often more comforting and relaxing than that between child and parent. Why? List the special things one can learn from one's grandparents.

- Each young person wants to grow to be a fully developed woman or man. Describe the characteristics of womanliness. Write an opinion of what the woman's role today should be. Describe the characteristics of manliness. Write an opinion of what the male's role today should be.

- We are all city people. Describe the advantages of living in the city. What are we missing? Would you prefer to live in the city or in the country. Why?

Themes

. The changing nature of women's roles: traditional (as in The Red Pony) vs. contemporary.

. The changing nature of children's roles in the family: traditional vs. contemporary.

. The progress from childhood to maturity.

. The need of children for an idol, for hero-worship. (Jody's feeling about Billy)

. The growth resulting from experiencing pain and death. (death of Gabilan)

. The importance of first experiences. (first love, first adoration of a pony)

. The need for a sense of purpose and obligation in life.

. The importance, in youth, of dreams and hopes for the future.

. The contrast between dreams and reality. (fantasy about a horse vs. the reality of Gabilan, the infallibility of an idol vs. the fallibility of Billy Buck)

. The acceptance of an idol's (parent's or other's) fallibility as part of the maturation process.

. The fact that many of life's most agonizing questions must remain unanswered (Gabilan's death).

. The differences in daily life on the ranch with that experienced by a typical urban, twentieth century person.

. The close relationship between people and the land. The differences between urban values and a more natural interraction between people and nature.

- The quality of the American character of the past: the heroism, the goals, the self-sacrifice, and the daring. (Gitano and the Grandfather)

- The fact that human love can influence actions and choices. (Billy's split-second decision to save the colt by sacrificing Nellie, the mother, was influenced by his love for and promise to Jody.)

- The fact that worthwhile things are sometimes gained with difficulty. (the death of Nellie; Jody had to work hard all summer to repay the five dollars for the new colt)

- The natural cycle of life which is obvious in a rural setting and which becomes acceptable to people. (birth, death, rebirth exemplified in the horses and in the older people)

- The conflict between the past and present, and between the dreamer and the realist. (Grandfather, who relives the past and its glory, and Carl, who knows there is a job to be done in the present and will not allow himself to be carried away by the past)

Literary Concepts

Structure of the Novel

The novel, The Red Pony, is divided into four episodes delineating moral and emotional growth from childhood to maturity:

Episode I.	The Gift
Episode II.	The Great Mountains
Episode III.	The Promise
Episode IV.	The Leader of the People

Episodes I and III deal with Jody's realistic and symbolic involvement with old men, each representative of a lost past.

In Episode I, Jody reacts violently to death as he loses a possession whose attainment did not involve effort on his part.

In Episode III, Jody is more accepting of the reality of death (Nellie) as he loses a possession while gaining another as a result of great effort. This denotes ethical growth and according to Steinbeck's view, redeems the fact of ownership.

In both Episodes II and IV, emotional growth takes place. In both cases Jody is drawn out of himself to perform acts of compassion, curiosity, and generosity:

In Episode II, Jody treats Gitano with deference and honor while his father, Carl, who must be hard because of reality, acts differently.

In Episode IV, Jody is sensitive to his grandfather's need to relive his moment of glory and encourages him to retell the stories.

Jody's new maturity in Episode III, evidenced in his attitude towards death, is a direct result of the emotional knowledge gained from the experience with Gitano in Episode II. Episode IV epitomizes his continued development as Jody defers his own gratification for that of his grandfather.

Characterization

Despite the fact that Steinbeck does not delineate all the conflicts, agonies, and ambiguities of modern psychological characterization, he does manage to individualize his characters, and even make them multidimensional within a stereotypical framework.

. Jody is the young boy who is disciplined and yet dreams and fantasizes; who is controlled and yet not stifled; who grows from unawareness and self-centeredness to one who attains emotional depth, awareness of moral values, acceptance of life in a more realistic sense, and a sensitive concern for others.

. Carl Tiflin, the father, is one who is attuned to the pragmatic needs of life, sees himself as responsible for the family and the ranch and, therefore, eschews all instincts for softness and sentimentality. Though basically generous and loving, he avoids expressing his feelings of intimacy, expects obedience, and maintains a stern exterior.

. Mrs. Tiflin, the mother, is the most generalized figure in the book. One never learns her first name, as she represents the traditional woman and mother: the homemaker, the giver of sympathy and warmth, the more permissive parent, the attender to the menfolk.

. Billy Buck, the ranch hand, is fashioned in the heroic mold of the old frontier explorers. He is an experienced, self-confident, and excellent craftsman, and an accepter of responsibilities who fulfills them with pleasure. He comprehends the complexities of life and understands that all that live belong to the evolutionary order, all have a purpose, even the buzzards that prey on the beloved, dead Gabilan. Finally, he is compassionate and it is to him that Jody turns for help, advice, and solace.

. Gitano, the old returning paisano, is monosyllabic and secretive, yet has done and seen much. He and the Great Mountains are similar in that they are mysterious, at once unknown, yet awe-inspiring. The heroic past, current uselessness, essential dignity, and impending death are all embodied in this figure.

. Grandfather represents a similar motif, except that the relationships between the family and him, and specifically between Jody and him are far more personalized and meaningful than with Gitano.

Some possible thought questions to pose are as follows. Ask:

- What caused Gabilan's death?

- Was it actually Billy's fault that the pony got sick?

- What part did Jody's carelessness play in Gabilan's end?

- In what ways is Carl Tiflin portrayed as a complex, multifaceted personality?

- Why does Billy save the colt instead of Nellie, when earlier he had said the practice was to save the mother at the expense of the child? (Love of Jody, need to keep promise to deliver a colt, lowered self-esteem because of the death of Gabilan, need to restore his image in Jody's eyes)

- What qualities does Jody display at the end of the book that prove his growth? (compassion for Grandfather - encouraging him to tell his stories about the Indians; asking for lemonade for Grandfather, not for himself)

Care should be taken to point out that one learns about the characters in several ways:

. through the physical descriptions of the people and places
. through the author's omniscient exposition
. through the characters' actions and behavior
. through the characters' comments about themselves
. through the comments of some characters about others in the novel

Literary Techniques/Devices

Symbolism

. The deep green grassy area to which, despite the weather, Jody always returns symbolizes: sanity, health, life, calm

. The Cypress Tree symbolizes the calm in the beginning when Jody rises early in the morning. Later it symbolizes something menacing or evil as well as suffering (the place where the pigs are scalded).

. The Great Mountains, silent and mysterious, symbolize Jody's hopes and fears about his future and his yearning about life beyond the boundaries of his own environment. The concept of crossing them also symbolizes the crossing from childhood to maturity. Finally, they represent the mystery of the unknown.

. Gitano's shiny rapier symbolizes the excitement, adventure, and heroism of the past as opposed to the mundane quality of "settling-down."

. Easter (old horse) symbolizes spent, youthful grace and strength, both in nature and in people.

. Carl's "breaking the moth" symbolizes that danger inherent in being a dreamer. A moth represents a dreamer who always needs to fly near the light and never learns from experience. This act costs the moth its life as Carl "breaks it." Like Grandfather and other dreamers, the moth cannot adjust to the reality of a different world and loses its viability.

Imagery

Nature is represented as anthropomorphic. (Example: stones described as "sleeping") This is Steinbeck's way of depicting the unity of all of creation. It also reflects a child's innocent, beautiful, and pure way of viewing the environment. There is a conscious, direct relationship between the weather and the seasons and the narrative. Episode 1: winter, rainstorm and wind and the violent, and sudden shock of the death of Gabilan. Episode 2: midsummer and old age and impending death as calm and peaceful (Gitano, Easter).

Each of these literary concepts can be dealt with at all class levels, with modification for greater or lesser depth.

Writing

Though only topics are listed below, most writing assignments should contain prewriting activities, opportunities for responses from readers (or listeners), and time to revise and rewrite.

Composition Topics

- Describe the ways in which Billy Buck functions as a father figure for Jody.
- Write a persuasive essay defending or rejecting Billy Buck as the image of manliness.
- Write a letter to a movie producer convincing him/her to film this novel.
- Write a composition discussing which character from the novel you would most like to meet and why.
- Write a composition discussing a few ways in which living in the city has affected your way of life and you as a person.
- Discuss the reasons why you felt the ending was satisfactory or disappointing.
- Write a composition about a prized possession of yours and what you did to get it.
- Describe the person you most admire. Indicate the reasons for your admiration.
- If you have a pet, describe your relationship it. What are the advantages and disadvantages of having a pet?
- Describe why you wish your parents were stricter or more permissive.

- Describe your experiences when you dream or daydream. What kind of dreams do you have? Do you ever change your behavior because of them? Describe the change.

- Describe one experience that most affected your life.

- Write an essay in response to this statement: Women are too liberated today.

- Describe the relationship between your grandparents and you. Interview your grandparents.

- Write an essay in response to one of these questions:

  What are the advantages of being an only child?
  or
  What are the advantages of having brothers and/or sisters?

Other Writing Assignments

- Rewrite the ending of the novel.

- Write a series of questions which you would ask John Steinbeck or one of the characters. Write the answers you think they would provide.

- Write a news article that might appear in the Salinas Sentinel. Suggested headlines:

  Young Pony Dies Suddenly
  Old Man Returns to Die
  Old Easter Disappears
  Rancher Kills Mother to Save Child

- Write an editorial which responds to the above headlines.

- Write an epilogue to the novel.

- Describe each character ten years later.

- Write an imaginative scene, not included in the book. Indicate where in the novel your scene would appear.

- Describe the life of an older person you know.

- Write a essay from the point of view of Gabilan. Discuss your feelings, what you are undergoing, etc.

Related Activities

Students might be asked to read a selected novel that has themes or foci similar to The Red Pony.

. For example, have students read Steinbeck's The Pearl. Then they can:

- Compare Kino and Billy Buck.
- Discuss Steinbeck's attitude towards women. (Mrs. Tiflin, Juana)
- Discuss the role of animals in both novels.

Topics for reports might include:

- Investigate the problems of the elderly in American society, using library resources and interviews.
- Report on current trends in relationships between adolescents and adults.

Other possible resources are:

April Morning - Howard Fast
Johnny Tremain - Esther Forbes
Great Expectations - Charles Dickens
The Old Man and the Sea - Ernest Hemingway
The Pigman - Paul Zindel
Tom Sawyer - Mark Twain
Huckleberry Finn - Mark Twain
The Son of Someone Special - M. E. Kerr
Addis and the King of Hearts - Gail Rock
Shane - Jack Schaefer

Assignments

Along with each reading assignment, a study guide consisting of a few thought-provoking questions should be planned. These questions will focus the students' attention on the larger issues. Following each reading assignment, the class may begin with a five minute, five question "fact" quiz to ensure that the students completed their reading. Students who have read the assignment should be able to answer four of the five questions in the quiz easily. One quesion of the five should be more challenging. The final evaluation can take the form of a combination short answer/essay, full-period test.

The book can be assigned in four sections, corresponding to the structure of the novel. Discussion, writing activities, oral, and other related or enrichment activities can take place during the study of each assigned section. When teaching vocabulary, select words from the novel that will prove useful for the student. These should vary relative to the level of the students. A page reference can be included so the student can see the word in context. (See glossary on p. 00 of this unit.)

Follow-Up Enrichment Activities

Have students:

- Develop a photo-montage depicting life on a ranch.

- Prepare a glossary of words in the novel peculiar to the place, period, and social customs. Include the sentence in which the word was found.

- Select background music to accompany selected passages from the novel. You will have the opportunity to read the passages while the class listens to the music you have selected. Be prepared to defend its appropriateness.

- Examine television commercials, programs, and/or films featuring teen-aged characters. Analyze the extent to which these characters are realistic or stereotypical, or larger-than-life. Compare them to Jody in The Red Pony. The same can be done for parent figures.

- Read a few tales from Aesop's Fables. Pay special attention to the accompanying morals, which are used to reinforce the concept of the theme.

- Prepare for the "trial" of Billy. (The teacher selects several students and divides them into two groups, explaining that when Gabilan dies Jody blames Billy to a certain extent, and Billy feels guilty. One group will act as the prosecution and list as many reasons as possible to find him guilty. The other group will act as the defense and list as many reasons as possible to support his innocence.)

- Write about the advantages and disadvantages of owning a pet. Discuss why you would or wouldn't want to own one.

Audio-Visual Material

Grapes of Wrath (Great American Novel series (C-20), three reels
Humanities: What They Are and What They Do (C-30), three reels
The Novel: What It Is, What It's About, What It Does (b/w-30) three reels

SAMPLE LESSONS

Using the Sample Lessons

Sample lessons for teaching The Red Pony are presented in the next section of this guide. The teacher is encouraged to modify these lessons according to the needs of the class and his or her own objectives.

These lesson plans employ a particular format. All contain the essential components of good lesson plans (aim, performance objectives, development or procedures, summary, assignment, application/enrichment).

Other, specialized lessons (writing lessons), which require alternate approaches and procedures are also included. It is hoped that these lesson plans will provide both examples of and suggestions for ways of developing lesson plans. Please refer to the High School Division's booklet, How Does a Lesson Plan for further information on lesson planning.

Teachers of Students with Special Needs

The lessons contained in this manual may also need to be modified and adapted for students in the Parallel - Diploma Bound Special Education English classes. These modifications may include:

- Extending the time limits (for example, the 40-minute planned lesson might be extended into two lessons or more).
- Reading selected passages aloud (teacher and/or students) in addition to completing independent silent reading assignments.
- Using related media whenever possible (movies, film strips, tapes, recordings, etc.).
- Adapting specific lessons to the particular needs of the students. Alternate selections which are better suited to students' interests and abilities should be used where appropriate.
- Varying from difficult passages or poems as an assignment with consideration as to length and method of presentation.

Whatever modifications are necessary, it is important to remember that the curriculum is the same for all students; it is the method of instruction which must respond to the special needs of these students.

Lesson 1

AIMS What major issues do you face as adolescents in the 1980's? How do they compare/contrast with those faced by your parents, grandparents, Jody, and his family?

PERFORMANCE OBJECTIVES Students will be able to:

. list and evaluate the major problems facing adolescents today.
. determine which of these problems exist for any generation or locale.
. identify the problem of adolescence as a major issue in introducing the novel The Red Pony.

MOTIVATION

A great writer, George Bernard Shaw, once said, "Youth is wasted on the young."

- What did he mean by that? (Young people don't appreciate the advantages of their age.)
- What are some of the advantages of being a teenager today?
  (List on board: dominant youth culture, affluence, technology, high wages)

DEVELOPMENT

- The list we have compiled is really a half-truth. It is only one side of the picture. What proof do we have that adolescents are not always happy? (Drugs, alcohol, suicides, sleeplessness, fights with parents and friends, tension, crying, etc.)

- What are some of the problems that teenagers face? List on board:

  . fear of the future - employment, marriage, world issues
  . conflicts with parents
  . problems with friends
  . insecurity with opposite sex
  . boredom
  . lack of self-confidence
  . concern about physical appearance
  . fear of loss or death
  . failure in school

- Which of these problems might your parents and grandparents not have had to face? (school, drugs)

- Which of these problems did they also have to deal with? (most of them)

- Which of these problems would be absent if you lived, for example, in ancient Rome, or on a farm, etc.?

- Which problems would still be present? (making choices for the future)

MEDIAL SUMMARY

- What can we conclude about the problems adolescents face? (great similarity)

- How can we explain the fact that many of these problems seem to become either resolved or reduced in severity as we get older? (The process of growth and maturing develops the ability to cope with them.)

DEVELOPMENT

- We are about to read a novel about a family living in a very different way from us. What we will want to see is in what ways they are different and in what ways they are very much the same. The story takes place on a ranch in Salinas, California, in the 1930's.

  Let us "guess ahead."

- In what ways would you expect the problems of the teenager, Jody, and his family to be different?

- In what ways would you expect them to be the same?

- Let us see if there are any clues in the text.

  p. 3. Mrs. Tiflin was still ringing...
  p. 4. dining room
  p. 4. The high jingling note... he knew ever had.
  p. 4. Jody's tall stern father...
  p. 5. questions of any kind
  p. 6. the buzzards overlooked nothing

SUMMARY

- What do the clues tell us? (obedience, chores, strict parent, face death)

ASSIGNMENT

Read Episode I - "The Gift"

Study Guide Questions for Episode I

Respond in one or two sentences:

1. Contrast the personalities of Billy Buck and Carl Tiflin.
2. In what ways does Jody show his love and devotion for Gabilan?
3. What are the causes of the death of Gabilan?
4. How does Jody react to the pony's death?

Select a passage that shows that Carl Tiflin was a strict father.
Select a passage that shows that Jody was an obedient son.

Write a short paragraph in which you compare/contrast your relationship with your parents and that of Jody with his.

EXTENDED ASSIGNMENT

In order to understand the environment which existed at the time of the action of The Red Pony, conduct a research project that deals with the background of John Steinbeck and his works.

Choose one of the following areas to explore:

- Steinbeck's: work/values
  characters
  locale, e.g., Salinas County
  experience as a ranch hand
- The political, economic or social times in which Steinbeck lived
- Migrant workers of the 1930's
- Cesar Chavez

Work in committees toward the goal of an oral presentation in the form of an interview, dramatization, filmstrip, newspaper.

Suggested Resource: The Grapes of Wrath by John Steinbeck

TIME ALLOWANCE: 10 school days

Lesson 2

AIM How does the relationship among members of the Tiflin family compare/contrast with the relationship among members of our families today?

PERFORMANCE OBJECTIVES Students will be able to:

- identify examples of the formality and strictness of the Tiflin family based upon the text.
- identify examples of behavior patterns in their own families.
- evaluate the advantages and disadvantages of both the strict and permissive family structure.

MOTIVATION

Let us imagine the following situation:

You have been invited to a party for next Saturday night. Many people whom you like will be there. You are excited about going. It is called for 8:30. Your mother informs you that you must be home at 11:00 P.M.

- How are you likely to react?
- What would you do if she insists?
- In what way is your reaction different from what your mother's would have been with her mother?

DEVELOPMENT

- How can we relate this to the family behavior of the Tiflins? (We have learned to question, not merely to obey. The Tiflins obey the authoritarianism of the father.)

- What words can we use to describe the behavior of the Tiflin family towards each other? (Elicit: formality, strictness, obedience)

- Place the three words on the board. Students take out their homework assignment which was to select passages to illustrate the above.

- Let us see how many examples we can list that illustrate these words.

- Read the following passages:

Formality	Parental Strictness	Jody's Obedience
p. 3-4 (Mrs. Tiflin...)	p. 4 (Jody's tall stern father...)	p. 4 (The high...)
p. 7 (Jody, tonight...)	p. 4 (Jody did not ask...)	p. 4 (The triangle...)
	p. 9 (Carl Tiflin said...)	

- How does the author make us aware of the Tiflin family life?
  (Elicit: omniscient author exposition [the author tells us] character's actions; character's speech)

- How does this behavior differ from what goes on in our homes?

. Refer to assignment.

- What advantages are there to a traditional family set-up?
- What advantages are there to our present, perhaps more liberal parent-child relationship?
- What are the disadvantages in each?

. List student responses on the chalkboard.

SUMMARY

- What can we conclude from our discussion of the differences between a traditional and a permissive family structure?

APPLICATION

- Write in class for five minutes:

  1. Why I wish my parents were stricter/more permissive.
  2. Why I am glad my parents are strict/permissive.

. Have a few students read their paragraphs about their attitudes toward parental strictness or permissiveness. Provide time for peer reaction to the paragraphs.

ASSIGNMENT

- Choose one character you admire or dislike. Write a thoughtful paragraph explaining why you feel this way. Be specific.

Note to the Teacher: It is a good idea to administer a short quiz when the students are given an extended reading assignment. The quiz should not test for insight or deep understanding; it should be designed to encourage the students to complete the assignment, and, therefore, it should test for comprehension of the plot. The questions should be formed so that most students who have read the selection can pass the quiz.

An example of such a quiz for Episode I is:

1. Name one chore for which Jody was responsible.
2. How did Carl and Billy get Gabilan?
3. How did Gabilan get sick?
4. Give one example to prove that Billy was an expert on horses.
5. Why did Jody kill the buzzard?

This quiz should be given at the start of the lesson.

Lesson 3

AIM What does John Steinbeck reveal about the characters in Part I of The Red Pony and how does he achieve this?

PERFORMANCE OBJECTIVES Students will be able to:

. list the methods an author uses to define a character.
. apply this to the main characters in The Red Pony.

MOTIVATION

How do we know each other?

(By what we say; what we do; what we do not do/say)

DEVELOPMENT

- In The Red Pony John Steinbeck reveals his characters by what they say, do, do not say, and do not do. What do we learn about them in this way?

- Place the following diagram on the board:

H O W W E K N O W

Name of Character	What kind of person he/she is	Author's description	Physical appearance	Actions/ behavior	What the character says	What others say about him/her

. Based on student responses derived from the previous day's assignment, fill in the chart for the main characters: Jody Tiflin, Carl Tiflin, Mrs. Tiflin, Billy Buck.

. Be sure to have students support their responses with textual references.

SUMMARY/APPLICATION

- In life, as well as in literature, how do we learn what kind of a person a particular individual is?

- In selecting our friends, why is dependence on only our own opinion too unreliable a gauge of another person's character?

ASSIGNMENT

- List several characteristics, both good and bad, of a good friend of yours. How did you find out about these characteristics?

EXTENDED ASSIGNMENT (Three school days)

- Select a person you would call your hero. In two well-written paragraphs, describe that person and explain why you regard this person as a hero.

Lesson 4

AIM How can a written essay be used to persuade its audience to agree with a stated opinion?

PERFORMANCE OBJECTIVE Students will be able to:

. write a draft of an essay stating an opinion about an assigned topic.

MOTIVATION

What character traits do you look for when selecting a friend?

. List student responses on the board. Have students read their homework assignments.

  - What other characteristics can you add?

DEVELOPMENT (Prewriting Activity)

. Tell the students the following story:

> "John brings home a friend from school to spend the afternoon. After his friend leaves, his mother tells him that she doesn't like the way his friend dresses or behaves. Further, she tells him not to see this friend again. Although John is unhappy about his mother's order, he goes along with his mother's wishes."

. Roleplay the situation, first with John going along with his mother's wishes and then with John disagreeing with his mother.

  - Do you agree with what John did (going along with his mother's order)? Why? Why not? Write a draft of your opinion to convince your classmates. Include reasons which support your point of view.

. Students should be given 10-15 minutes to write their rough drafts. The teacher should also write the assignment.

. When they finish, students should be given a few minutes to check their work. A student volunteer and/or the teacher should read their work aloud to the class.

. Emphasize that what is being read is only a draft and the listeners should share their reactions with the writer by using the following questions as a guide to focus their attention:

- To what extent is the information given accurate and complete enough for the listener to understand what happened?
- To what extent is there a clear indication of where the writer stands?
- To what extent does the writer give substantial and logical reasons for his/her stand?
- To what extent does the writer deal with any opposing points of view?
- To what extent was a feasible solution suggested?
- To what extent were you influenced by the piece?

(*taken from the WEDGE manual, p. 59)

. Assign each row a particular question on which to concentrate. After the essays are read, the students in that row can respond with their comments.

. List comments on the board and have the students copy them into their notebooks. The writer should always copy down comments about his/her writing. Model this behavior for the students.

. After a few pieces are read and commented upon, divide the class into groups of four so that all students can read to a peer audience. Move from group to group providing assistance where needed. Listen to the way in which students are responding. The writers should copy down the group's comments to use when revising.

SUMMARY (About 8-10 minutes before the end of the period)

. Tell the class that each of them now has a number of suggestions to use when they begin to revise. Remind them that they are the authors and, as such, they must be the ones to decide if changes should be made and what kind should be made.

- What suggestions did your group make about your writing which you find helpful?

ASSIGNMENT (Begin in class)

- Reread your draft. Using the questions on the board and the suggestions made in class, revise your writing. Make decisions as to where and how revisions should occur.

- Bring both the draft and the revision to class. (The teacher should do a revision also.)

* Division of Curriculum and Instruction, WEDGE: Writing Every Day Generates Excellence, New York (New York: Board of Education of the City of New York, 1981)

Lesson 5

AIM How can revisions become a vital part of the process of writing?

PERFORMANCE OBJECTIVES Students will be able to:

. evaluate their classmates' revised essays.
. compare their own revisions with their original drafts.

MOTIVATION

What decisions did you make in revising your essays last night? What problems did you have in doing this? How did you solve them?

DEVELOPMENT

- Before we listen to some of the essays, let's review the questions we are to ask ourselves. (Students read the questions from their notes.)

. Call on a volunteer to read revised copy aloud.

- What comments did your group make about your writing when you read it to them yesterday?

- Let's keep these comments in mind as we hear the first and second drafts read. What kinds of changes did the writer decide to make? How effective were these changes?

. The teacher or a student volunteer should then read another first and second draft, following the same procedure described above.

. Divide the class into the same groups of four as yesterday. Students read their essays aloud and the groups use the questions from Lesson 4 as guides to analyze each other's work. Again, students should write down the group's comments about their work. The teacher should move from group to group offering assistance where needed.

SUMMARY

- What were the major kinds of changes the writers in your group made?
- Were the changes helpful?
- In what ways did they make the essay more effective?

ENRICHMENT

. Students should comment on whether the language used in the essays is appropriate to the intended audience.

- What words might better convey the meaning of the writer?

ASSIGNMENT

- Read the comments your writing group made about your writing and which you copied into your notebook.

- Decide if the revisions which were suggested will work to your satisfaction. Revise your essay according to your decisions and rewrite it neatly.

SUMMARY/APPLICATION

- When we reread a piece of writing for a final check before the finished, polished essay is written, what should we look for? (Put list on board--add to checklist you distribute.) What do we call this process? (Elicit: proofreading)

Checklist of Proofreading

Note: This is a sample checklist. Each teacher should develop his or her own depending upon the kind of errors his/her classes exhibit. There should be different checklists for different types of writing.

1. Each sentence in each paragraph should stick to the central idea of the paragraph.

2. The sentences should vary in length and type.

3. The sentences should begin with a capital letter and end with a proper punctuation mark.

4. Periods, commas, apostrophes, question marks, quotation marks, and colons should be used correctly.

5. Paragraphs should be indented.

6. All words should be spelled correctly.

Lesson 6

AIM How does proofreading/editing play a vital part in the process of writing?

PERFORMANCE OBJECTIVE Students will be able to:

. make appropriate corrections to produce final drafts
. work in editorial groups to proofread their final drafts

MOTIVATION

Write on board: "Writing requires an author; publishing writing requires an editor."

- What does this statement mean? (Elicit from the class that they have been primarily interested in supplying and arranging content. They are now ready to assume a new role--that of proofreader and editor.)

DEVELOPMENT

- The following materials should be present in the room for students' use: dictionary, thesaurus, English handbook, checklist of commonly made errors.

- What do the terms "proofreading" and "editing" mean?

. Distribute a brief essay (two or three paragraphs). This should be a composite written by you based upon your observations of the students' work in their writing groups. It will serve as a model for the class to use in practicing editing and proofreading techniques. Use an overhead projector in order to make corrections suggested by the class.

- What errors need to be corrected? How would you correct them?

. Explain that working in groups of 2-4, students will edit and proofread their own papers in the same way. These "editorial groups" will be responsible for helping each other to correct and proof each other's papers.

. Move from group to group offering assistance where needed. Present particular areas (agreement of tense, omission of words) on which to focus based on your assessment of the needs of the class.

SUMMARY

- Identify the sequence of steps necessary to produce a polished piece of writing.

- What purpose does each step have?

ASSIGNMENT

- Rewrite your essay for final submission.

Lesson 7

AIMS What is the role that hero-worship plays in an adolescent's life as it applies specifically to Jody and Buck? What theme does this relationship support?

PERFORMANCE OBJECTIVES Students will be able to:

. list the reasons that teenagers need hero-figures to admire.
. enumerate the positive qualities one should look for in an admirable figure.
. examine Jody's hero-worship of Billy Buck.
. learn the definition of a theme and extrapolate, from Part I, a major theme in The Red Pony.

MOTIVATION

Place the following quotation on the board: "Tell me who your heroes are, I'll tell you what you are."

- What does this mean?
- What are you saying about yourself when you reveal whom you admire?
- Let's see if we can apply this theory to ourselves.

DEVELOPMENT

- What qualities do you admire in a hero? What additional qualities should we look for? (List on board.)

. Refer to students' extended assignment (Lesson 1).

- Why is it so common for teenagers to select a hero-figure whom they admire and try to copy?

- How does this topic relate to our novel? (Jody's hero-worship of Billy Buck)

- Why is Jody justified in admiring Billy rather than Carl, his father, as a hero? Support your statement with specifics.

- What general point is Steinbeck making? (Adolescents have always had and always will have heroes.)

- At the end of Episode I, Jody is extremely unhappy. What two reasons can you think of that make him feel this way? (death of Gabilan, disappointment in Billy)

- Why is Jody so disappointed in Billy? (List reasons on board.)

  . Billy made a mistake about the weather.
  . Billy was wrong about the effect the rain would have on the pony.
  . Billy couldn't save the pony.

- What important lesson is Jody learning from this experience? When have you had a similar experience? (Students relate experience where they learned of the fallibility of their parents, teacher, friend, or other person they admired.)

- What did Jody learn from his experience with Galiban?

  . love and devotion to something other than oneself
  . responsibility goes along with pleasure
  . cycle of life
  . life doesn't provide neat answers
  . there are many things beyond one's control
  . frailty of human beings
  . one must cope with many difficulties, etc.

SUMMARY

- What general truths about teenagers is Steinbeck trying to tell us? (Teenagers view heroes as infallible and must learn to cope with the reality of their fallibility.)

APPLICATION

- Statement: When authors write books, they attempt to do many things at the same time--create interesting characters and share their ideas.

- During some earlier lessons we discussed two themes in the novel. What were they?
  (Adolescents have always had and always will have certain problems. There are advantages and disadvantages to a strict family upbringing.)

ASSIGNMENT

Read Episode II.

Study Guide Questions for Episode II

Respond in one or two sentences:

1. How does Jody feel about the Gabilan Mountain range?
2. Why is Jody fascinated by Gitano?
3. How does Carl prove that he is a realistic, practical man?
4. What is the significance of the disappearance of old Easter?

Interview someone who is a senior citizen and list some of the problems confronted by older people.

Lesson 8

AIM How does the relationship between Jody and Gitano reveal the universal problems of old age and contribute to Jody's maturing process?

PERFORMANCE OBJECTIVES Students will be able to:

- list some of the problems old people face and discuss the reasons why teenagers often have trouble relating to old people.
- examine the character of Gitano, what Gitano represents to Jody, and what Jody learns from him.

QUIZ

1. Who is Gitano?
2. Why does he return to the Tiflin ranch?
3. Who is Easter?
4. What possession of Gitano's greatly impresses Jody?
5. How did Carl Tiflin feel about old people? Old horses?

MOTIVATION

Place the following timeline on the board:

Ages: 1-10 11-20 21-30 31-40 41-50 51-60 61-70

- Of all these ages, which one do you think is the most difficult to live through? Why?

DEVELOPMENT

- What are some of the real problems old people face?

. List on board:

  - poor health
  - loss of mate--fear of death
  - loneliness
  - inability to get around
  - retirement
  - feelings of uselessness
  - financial problems
  - lack of respect

. Students take out their homework interview and relate personal experiences they noted in their assignments.

- How do you feel about some of the elderly people you know? (grandparents, teachers, neighbors, etc.)

- Why do you suppose that adolescents often cannot relate to the elderly?

- There are societies in which the elderly are revered and where members of the family actually vie with one another for the privilege of housing an elderly relative. What do you suppose can be learned from an old person?

- How do these issues relate to The Red Pony?

- We meet Gitano for only one episode in the book. Though he is a quiet man we learn certain definite things about him. What do we know about him? How do we know? (refer to text for: physical description, behavior patterns, what he says, etc.)

- Compare and contrast the attitudes of Billy and Carl towards Gitano. (Carl seems insensitive and even cruel.)

- What can we conclude about the difference in personality between Billy and Carl?

- What does Gitano represent to Jody? (mystery of life, adventure, past heroism)

SUMMARY

- In what ways does his encounter with Gitano provide a learning and growing experience for Jody?

APPLICATION

- What are some things you can do to make life more pleasant for an older person you know?

- What will you gain from doing this?

ASSIGNMENT

- How do you know where a barbershop is located, even from a distance? (A red and white striped pole represents a barbershop.)

- What else can you think of that stands for, or represents, something else? List at least ten additional things that represent something else; indicate what they represent.

Lesson 9

AIM How does symbolism enhance our comprehension of ideas and themes in The Red Pony?

PERFORMANCE OBJECTIVES Students will be able to:

. define symbolism.
. list symbols that are used in daily life.
. list symbols used in the novel, understand what each represents, and how each contributes to deeper appreciation of the themes of the novel.

MOTIVATION

Display common symbols (e.g., an eagle on a coin, a blue ribbon or a gold medal, a red and green traffic light, a red cross).

- When we see these signs we have an immediate association with each. Discuss each.

- What do all these signs have in common? (all stand for something else)

- What do we call something that stands for something else? (a symbol) Students write a definition.

. Students take out their homework and a list is developed of other symbols from daily life.

- What else, beside things, can be a symbol? (person)

- Why do we use symbols? (they help us to understand meanings more vividly and clearly)

DEVELOPMENT

- What symbols does John Steinbeck use in The Red Pony to help our understanding and appreciation of his ideas?

. Elicit what each symbol represents and discuss how reader awareness of this aids in appreciating subtleties of meaning.

Deep green grassy areas--areas to which Jody always returns--symbolize sanity, health, life, calm

Cypress tree--symbolizes calm in the beginning; later it symbolizes something menacing or evil (e.g., the place where pigs are scalded)

Great Mountains--These silent and mysterious mountains symbolize Jody's hopes and fears about his future and his yearnings about life beyond the boundaries of his own environment. The concept of crossing them also symbolizes the crossing from childhood to maturity. Finally, they represent the mystery of the unknown.

Gitano--symobolizes the mystery of life, adventure, past heroism

Gitano's shiny rapier--symbolizes the excitement, adventure, and heroism of the past as opposed to the mundane notion of "settling down."

Easter (old horse)--symbolizes youthful grace and strength, now aged and dissipated, in both nature and people.

Weather and Seasons--(to come up again later)--symbolize the action or events of the novel

Episode I--(winter)--rain, storm, and wind symbolize violent and sudden death of Gabilan

Episode II--(midsummer)--symbolizes old age and impending death as calm, peaceful, and natural (Gitano, Easter)

SUMMARY

- How does understanding the symbols Steinbeck uses help us better appreciate The Red Pony?

APPLICATION

- How are the symbols that we confront in everyday life extremely useful to us? (Refer to homework assignment from previous lesson.)

ASSIGNMENT

Read Episode III--The Promise

Study Guide Questions for Episode III

Respond in one or two sentences:

1. How does Jody obtain his new colt?
2. What responsibilities does Jody have in caring for Nellie?
3. Why does Billy save the colt instead of Nellie?
4. In what ways does Billy prove to be extremely devoted to Jody?
5. What evidence do you find that Jody is growing up? Write a well organized paragraph providing at least three specific examples of his increasing maturity.

Lesson 10

AIM How is Jody's reaction to Nellie's death different from, and more mature than, his reaction to the death of Gabilan?

PERFORMANCE OBJECTIVES Students will be able to:

- list Billy's motives in killing the mare and favoring the colt.
- evaluate the different reactions Jody has to the death of Nellie.
- list the ways in which Jody seems to have matured and the factors that contributed to this maturity.

MOTIVATION

If you had to choose whether to save the baby or the mother, which would you save?

DEVELOPMENT

- What was the traditional solution to the problem of a mare having serious difficulty when giving birth to a colt? (saving the mare's life and allowing the colt to die)

- How does Billy Buck depart from this tradition?

- What reasons could he have had for saving the colt's life rather than Nellie's?

  - He loved Jody.
  - He promised Jody a colt and didn't want to disappoint him, especially after the death of Gabilan.
  - He felt somewhat responsible for Gabilan's death and wanted to revive his own image in Jody's eyes.

- Why are his reasons valid or not valid for breaking tradition?

  - He took human needs into consideration.
  - Survival sometimes requires modification in behavior.

- Compare Jody's reaction to the death of Gabilan with his reaction to the death of Nellie. How can you explain this difference? (greater maturity, more experience with suffering)

- Describe the factors that led to Jody's growing maturity.

  . death of Gabilan
  . experience with Gitano
  . Jody had to work the entire spring and summer to pay his father back the five dollar stud fee.
  . Jody must wait two years to ride the colt.
  . acceptance of Billy's fallibility

SUMMARY

- What lessons about life has Jody learned by the end of Episode III?

  . Gratification must often be postponed.
  . Suffering is part of life.
  . There is a natural cycle to life: life-death-rebirth.
  . Nothing important is gained easily.

ENRICHMENT

. For each of the four lessons about life cited above, ask students to recall personal experiences which taught them a similar lesson.

APPLICATION

- Select one of the four lessons about life and write a short essay describing a personal incident or experience which taught you a similar lesson.

ASSIGNMENT

. Read Episode IV.

Study Guide Questions for Episode IV

Respond in one or two sentences:

1. Why is Carl Tiflin annoyed at the coming visit of Grandfather?
2. Describe Grandfather's past heroism.
3. Describe Jody's sensitivity towards Grandfather.
4. What is the significance of hunting mice in this episode?
5. You are Jody. Write an entry in your diary describing your feelings about Grandpa's visit.

Lesson 11

AIMS What is the symbolic quality of Grandfather? How does Jody's relationship with his grandfather differ from that of his father?

PERFORMANCE OBJECTIVES Students will be able to:

. state the reasons for Grandfather's sadness and feeling of uselessness.
. identify or discuss what Grandfather symbolizes.
. discuss what Jody learns from Grandfather.

MOTIVATION

Have you ever heard the term "has-been"? Explain, giving examples.

DEVELOPMENT

- How does this term relate to Grandfather in Episode IV of The Red Pony?

- Describe Grandfather's "moment of glory."

- What is his current state of mind? (His glory is over; no new frontiers to cross. He is unappreciated by others and considered a bore.)

- What does Grandfather symbolize/represent in the story?

    . drama and heroism of past ages
    . every child's fantasy of big accomplishments
    . uselessness of old age

- Describe the difference between the way Carl Tiflin reacts to Grandfather and the way Jody reacts to him.

- What is the cause of this difference? (Carl-insensitive; Jody-sensitive)

. Students read Jody's "diary." (Study Guide assignment from Lesson 10)

SUMMARY

- What does Jody learn from this experience with Grandfather?

APPLICATION

- Can you think of any areas where heroism is possible today? What are they?

- Many older people feel useless, as if all their achievements are behind them, accomplished in their younger days. What could you do to make an aged relative feel more alive and useful?

ASSIGNMENT

- Make a list of all the signs from Episode IV that show that Jody has matured since the beginning of the story.

ALTERNATE MOTIVATION FOR ADVANCED STUDENTS

. List the following eras should be on the board:

Biblical Age	Nineteenth Century
Greek Age	1920
Roman Age	1930
Middle Ages	1940
Eighteenth Century	

- If you were given a choice of living in any age, from the beginning of time, which age would you choose? Why? (Elicit: the age seems more exciting, more things to discover, more dramatic)

- When we say that a particular age seems more exciting, what are we often forgetting? (We remember only the exciting parts; we forget the unpleasant episodes.)

. Collect anecdotal paragraphs for reading and marking.

. Place the following lists on the board:

I	II
Odysseus	Galileo
Alexander the Great	King Arthur
Joan of Arc	George S. Patton
Julius Caesar	Douglas McArthur
Abraham Lincoln	Muhammad Ali
Martin Luther King, Jr.	
Davy Crockett	

. All of the above represent heroes of some age. Notice that these heroes are divided into two groups.

- How are all the heroes in the first column similar? What <u>one</u> thing do they have in common? (They all died at the height of their fame and popularity.)

- How do you think _____ would feel living 20 years after his or her heroic deeds?

- What do all the heroes in the second column have in common? (They died after their heroic days, or, in Ali's case, still live.)

- How do you think _____ felt? How must Muhammad Ali feel now that his days of fame and of being "the greatest" are over?

- What other names can you add to either list?

- Is it better for someone famous to die while still at the height of his/her fame? (List advantages and disadvantages.)

Lesson 12

AIM How does Jody show that he has grown and matured as evidenced by his behavior in Episode IV?

PERFORMANCE OBJECTIVES Students will be able to:

. list ways that Jody's relationship with Grandfather advanced his emotional growth.
. provide substantive evidence of Jody's acceptance of responsibility as a sign of maturing.

MOTIVATION

- Doctors tell us that the years from birth to ten years old are years of tremendous physical growth and development. They also say that the teen-age years are years of tremendous emotional growth from childhood to adulthood.

- Think back to five years ago, and, in a paragraph, indicate ways you have grown more mature.

- What situations and events help us grow and mature?

  . age
  . assumption of new and greater responsibilities; for example, younger sibling, household chores, school work, pet, etc.
  . tragic occurrences; for example, death of a parent or someone close, divorce, etc.
  . being treated as an adult by one's parents
  . a more realistic appraisal of future

- Let's see if we can draw some general conclusions.

- What question should we ask about Jody at the end of the book? (Has he changed? How? What has brought about changes?)

DEVELOPMENT

(Students refer to homework assignment from previous lesson.)

- Though Jody is very young and the story takes place in a little over a year, many things that happen to Jody lead to his emotional growth. Let us list these situations and discuss how Jody grew and what he learned from each of them:

. Deaths of Gabilan, Nellie (cycle of life, reality, fallibility of people, how to cope with loss. He copes with the death of Nellie with greater understanding than with the death of Galiban.)

. Gitano (ambiguity of many things in life, reality of the sadness of old age, necessity of being pragmatic like Carl)

. Working for a colt (responsibility, happiness must be earned)

. Grandfather (sensitivity to human needs)

- At the end of the book we observe how Jody reacts and relates to Grandfather. What behavior does he display that proves he is a mature and sensitive young man?

. He encourages Grandfather to tell his stories and is willing to listen.
. He goes into the kitchen to get a lemonade for Grandfather -- not for himself.
. He defers the self-gratification of mice-hunting for the fulfillment of Grandfather's human needs.
. He is different with Grandfather than with Gitano.

SUMMARY/APPLICATION

- "The Red Pony" refers to Gabilan, who dies in Episode I. Why is the book entitled The Red Pony?

- In what way was the ending of the book different from most?

- Was it satisfying? Why or why not?

- The book, The Red Pony, is structured into four episodes. Why does Steinbeck use this structure?

ASSIGNMENT

- Select one brief, particularly beautiful passage from the text that you especially liked. Be prepared to read it the class and to tell why you selected that particular passage.

Lesson 13

AIMS How does the structure and style of The Red Pony help the reader understand the characters, plot, setting, and theme?

PERFORMANCE OBJECTIVES Students will be able to:

. list the four episodes in the book and evaluate how they are structured.
. relate the author's use of weather and seasons to the content of the novel.
. examine examples of lyrical, descriptive passages and see how these contrast with sparse, simple passages of dialogue which fit the characters.

MOTIVATION

- If I were to give you the assignment of writing an original short story, what decisions would you have to make? (plot, development of characters)

- What would be another decision? (how to say it--style)

- Let's imagine that two students chose different ideas: one wrote about teachers at school and the other wrote about factory workers. In what ways would the styles of the stories be different? (language -- dialogue, description)

- What conclusion can we draw about some of the decisions an author faces when he or she writes?

- How can we relate this to The Red Pony?

DEVELOPMENT

. The novel is divided into four episodes.

  - Which two episodes seem to go together? Why?

  - Which two are violent? Which are quiet?

  - Why would it be impossible to alter the sequence of the episodes?

  - What do you notice about the weather and seasons in each episode?

  - Why does Steinbeck consciously do this?

  - How does this device add to the effectiveness of the story?

(Answers to the above questions can be found in the general approach and source material for teaching The Red Pony.)

- How does Steinbeck's language/diction help us understand his ideas?

. Students take out their homework assignments from the previous lesson. Several students read the passages they selected. Each reader should justify or give reasons for his or her choice.

. Emphasize lyricism in the descriptive passages and the vivid pictures painted. If the students' choices are appropriate, utilize these. If not, select other representative selections, for example, page 5 bottom through page 6.

. In each passage, stress:

  . specific pictures
  . use of adjectives
  . use of color
  . use of detail

. Select several passages of dialogue.

  - How do these passages contrast with the descriptive ones? (simple language, direct, no adjectives, simple sentences, etc.)

  - Why are these passages of dialogue effective? (appropriate to the characters)

SUMMARY

- How does this style make the ideas of the novel effective?

ASSIGNMENT

- In carefully worded sentences, list three major themes that John Steinbeck wished to express.

ENRICHMENT

- We are going to experiment with imitating Steinbeck's style of writing.

  On Manhattan Beach this summer (or any other) two students from _____ High School met and started to discuss their report cards. One was happy with his/her grades; the other was not.

. Have the students roleplay the situation.

- In one paragraph describe the summer day and the beach as Steinbeck might have described them. Also write one paragraph of dialogue between the two students. Try to have the description of the day relate to the dialogue in some way (contrast, similarity).

Lesson 14

AIM What major themes did John Steinbeck wish to share with his reader? How do they derive from his life, his environment, and the society in which he lived?

PERFORMANCE OBJECTIVES Students will be able to:

. identify major themes present in The Red Pony.
. relate these themes to the author's life, society, and environment.

MOTIVATION

Though the characters in The Red Pony speak to us, the readers, who is really speaking?

DEVELOPMENT

- What ideas did John Steinbeck wish to share with us through his characters? (Students should refer to assignment from Lesson 13. As many volunteers as possible write their themes on the board.)

- Which three themes from the list on the board best express the main ideas of The Red Pony? Support your choices.

- What do these themes tell us about John Steinbeck, the author? (He had compassion for the working people, understanding of men's and women's relationship to the land, of the role of women in rural society, and of the universal qualities of adolescents.)

- In the extended assignment from Lesson 1, you were asked to explore John Steinbeck, the man, and the society in which he lived. What have you learned from your research that relates to John Steinbeck, the writer, as revealed in The Red Pony?

. Create on chart on the board to summarize this information:

Major Themes	Steinbeck, the author	Steinbeck, the man

- Write a brief essay identifying how learning about a rural family in The Red Pony has revealed more about yourself and your family. (Students share responses.)

ASSIGNMENT (other topics can be offered, depending on the class)

The students may choose to write on one of the following three topics:

1. Select one of the main characters. Contrast his favorable and unfavorable character traits.

2. Describe an ending you regard as more satisfying than Steinbeck's. Give convincing reasons for your choice.

3. Describe Jody ten years after the book ends.

Enrichment Lesson

AIM How does style help the reader understand the literary components of the novel?

PERFORMANCE OBJECTIVES Students will be able to:

. list criteria necessary to have fulfilled the homework assignment.
. become aware that different types of passages are read in a different manner.
. tactfully offer their critiques of each other's work.

MOTIVATION

- How many have ever watched an impersonator on TV? Name some.

- What are some of the things a good impersonator will pick up about the person he or she is imitating?

- How does this relate to the work we are doing today?

DEVELOPMENT

- Your enrichment assignment in Lesson 13 was to try to imitate Steinbeck's writing style.

- What are the things you would have to pick up? (List on board criteria for evaluating the students' writing.)

. Select several students to read their paragraphs. After each ask:

- Did he or she imitate Steinbeck well? Why or why not?

- Was the descriptive paragraph specific? What picture did it create for you?

- Was the dialogue simple and direct, and appropriate for ninth grade students?

SUMMARY

- What difficulties did you face as you wrote this assignment?
- How did you attempt to overcome these difficulties?
- Based on this writing experience, what factors determine a writer's style?

ENRICHMENT

. Develop the criteria for an effective oral presentation with the students. Place on board. For example:

    . projection
    . clarity of pronunciation
    . audience contact
    . slower speed
    . contrast between reading descriptive passage and dialogue

Vocabulary in Context

(from Bantam edition)

BOOK I

p. 3 curried and brushed
p. 6 made away with carrion
p. 10 crossed a stubble-field
p. 12 even halter brake
p. 16 flexed like a closing fist
p. 23 a violent contempt
p. 26 an obstruction in his nose
p. 29 his big tail waving provocatively
p. 35 a stream of putrified fluid

BOOK II

p. 36 His mouth worked strenuously biting her lower lip with
p. 41 concentration
p. 41 put down the colander
p. 45 he noticed the parallel
p. 47 he might relent
p. 48 he felt himself irresistably drawn
p. 49 the lovely rapier

BOOK III

p. 52 Jody walked martially
p. 53 it lay languorous
p. 55 has a fair stallion
p. 56 with unprecedented seriousness
p. 57 sound of restrained grieving
p. 58 Nellie reared and whinnied
p. 62 Billy knew he had been infallible
p. 63 was a repulsive

BOOK IV

p. 74 emerged from the house
p. 77 with elaborate quietness
p. 84 the big fingers laced themselves
p. 86 men of staunchness
p. 90 Jody turned disconsolately away
p. 92 his mother mimicked

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